

HIGHEST HONORS

The Verdict of the World's Greatest
Artists and the Acceptance
of the Music Trade.
— INDORSED BY THE JURY OF EXPERTS OF —

The WORLD'S FAIR THREE MEDALS AND DIPLOMAS

AWARDED BY THE JURY TO

KIMBALL

Pianos,
Reed Organs,
Portable Pipe Organs

COMPRISING ALL INSTRUMENTS
PRODUCED BY

W. W. KIMBALL CO., CHICAGO,

THE ONLY MANUFACTURERS RECEIVING THIS NUMBER OF AWARDS FOR

PIANOS AND ORGANS.

J. A. KIESELHORST, General Agent,

1000 Olive Street, ST. LOUIS.

DR. HANS RICHTER.

Foremost among the titans of the orchestral platform to-day, says *The Musical Age*, stands Dr. Hans Richter. Occupying, as he does, the position of director of this year's great Bayreuth festival, it seems eminently fitting just at this time to cast a retrospective over Dr. Richter's history, and note the successive steps that have brought him into his present prominence.

Hans Richter was born in 1843—a little over half a century ago—in Raab, Hungary. By nationality, therefore, as well as by temperament, he may justly lay claim to kinship with some of the greatest and most brilliant musical geniuses the world has known. Accustomed from earliest infancy to musical home surroundings, for his father, an excellent organist, occupied a position as cathedral church-mast r, the child rapidly developed talent of a high order. Already at a very early age young Richter was looked upon as a boy of wonderful artistic promise and his talent was carefully fostered and encouraged by his father, to whose early tutelage he has always looked back with an almost reverential affection. But hardly had he reached his tenth year when the good man died, and, thrown practically alone upon the world, the boy began to search for some method of bread-winning. He finally found a post as chorister at the Imperial Chapel at Vienna, where he remained until, at fifteen, the Vienna Conservatory accepted him as a pupil in the violin department.

To the study of this most fascinating of instruments young Richter gave himself up completely for quite a period of time and with unbounded ardor and enthusiasm. His ambition was to secure for himself a place in the ranks of the celebrated Imperial Orchestra. Unfortunately for himself, however, vacancies in the violinists' row were few and far between, and he began to realize that, if he

wished to enter the orchestra at all, it must be through some other ingress. Accordingly he abandoned, temporarily, the prince of stringed instruments, and, with the same zeal that he had shown in his former studies, took up the study of the horn. His proficiency as an executant on this instrument was merely a matter of time, and the end of the summer of 1863 saw him at last seated among the brasses of the Austrian capital's greatest orchestra.

Who shall say what were the dreams that chased each other through the young artist's fancy as he sat there, night after night, over his scores, slowly but surely laying the foundation for the great orchestral talents he was later to display? One day Franz Lachner gave him a letter to Wagner, and from that hour on his fortunes were linked with those of the great post-musician of Germany.

Wagner was then living in Switzerland, and it was in Lucerne that he entrusted to Richter the superintendence of the publication of "Die Meistersinger." The work attracted such attention that he was made director of the chorus at Munich. Later, he went to Paris and Brussels, and in the latter capital conducted on the opening night of "Lohengrin."

Returning about 1870 to Lucerne, he there superintended the publication of the master's "Ring des Nibelungen," and, the work once finished, went to Pesth as director of the National Theatre, thence later to Vienna, where in 1875 he was offered the baton at the Imperial Opera, a post of honor that he has held up to the present time.

From the year 1876, however, dates Dr. Richter's introduction to the musical world at large. It was in 1876 that, at Wagner's express desire, he conducted the first Bayreuth festival. His success was instantaneous, and to this day his name is indelibly associated with these great feasts of German music. London and the continental capitals have all, at dif-

ferent times, welcomed him with open arms, and he stands to-day *fœtus principis* among living conductors, in the interpretation of the great classics of orchestral literature.

Mlle. Louise Nikita, who refused to marry a Persian prince, and change her nationality, has returned to Paris in her re-entrance in a new creation at the Opéra Comique. After a series of triumphs in Germany, Austria, and Switzerland. That the dainty American nightingale is one of the prettiest of our musical celebrities in Europe is a fact as positive as it is true that she is a leaflet on one of the branches of the family tree of Daniel Boone of Kentucky, and was born at Washington, D. C., in 1873, and educated under the personal instruction of Charles Gounod, Ambroise Thomas, Jules Massenet, M. Le Roy, and Maurice Strakoski, who transformed Mrs. Nellie Armstrong into the present Mme. Melba.

Mlle. Nikita speaks and writes no less than seven languages; is an excellent portrait painter, a talented pianist, is a regular contributor to the literary page of the *Press* at Vienna, a first-rate billiard player, and a daring bicyclist. She has never tasted champagne nor smoked a cigarette; has traveled all over Europe and the continent several times; and besides holding the title of court singer to the Duke of Saxo-Coburg-Gotha, she has been decorated by three kings and awarded gold and silver medals by German, French and Russian institutions of learning.

Her vocalization is said to equal that of Mme. Melba, and in that which pertains to the dramatic art, the American diva is superior. Massenet has recently declared that "whatever Mlle. Nikita undertakes to interpret is accomplished so naturally that her personal individuality is lost in the idealism of her portrayal."

THE JESSE FRENCH PIANO & ORGAN COMPANY, MANUFACTURERS AND DEALERS,

Can supply customers direct from any of their branch houses, in several of the leading cities in the United States, at first cost, saving them all middlemen's profits. They are sole representatives of the famous **CHICKERING** and **STAIR** PIANOS, two of the most artistic, high-grade and popular pianos on the market. They have also a vast assortment of other makes of pianos and organs, at all prices and on the most liberal terms. Write them before buying; a 2c stamp will save you many dollars.

JESSE FRENCH PIANO & ORGAN COMPANY, ST. LOUIS, MO.



July, 1896.

KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo.

Vol. 19—No. 7.

TERMS OF SUBSCRIPTION.

One Year, Twelve Numbers, \$3.00
Single Number, 1.00

This includes postage on paper to all points.

Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly. In renewing your subscription please mention this fact, and state with what number your subscription expired.

Entered at St. Louis Post Office as Mail Matter of the Second Class.

THOMAS M. HYLAND, . . . EDITOR.

JULY, 1896.

Caution to Subscribers.

Do not subscribe to the REVIEW through any one on whose honesty you can not positively rely. All authorized agents must give our official receipt, a facsimile of which is shown on the third page of cover of the REVIEW.

Order a subscription to KUNKEL'S MUSICAL REVIEW. For the subscription price, \$3.00 per year, you obtain nearly \$100 worth of the choicest piano solos, duets, songs, studies, etc. The REVIEW, during the year, gives a valuable library of music. You are in touch with current events, maintain your interest in music, and proves a welcome visitor to your home.

THE MCKINLEY SONG.

One of the special features of the Republican National Convention held in this city was the singing by the delegates, upon the nomination of McKinley, of "The McKinley Song." The song appeared in the REVIEW, and it is conceded that it was the best contribution to campaign music that has been issued in years. The song has received the official endorsement of the Republican leaders, and will soon be played by every band in the country, and will be their standard-bearer for the campaign. A copy will be mailed by Kunkel Brothers, the publishers, upon receipt of twenty cents.

MME. CLARA SCHUMANN.

Clara Josephine Wieck Schumann, whose death occurred at Frankfort-on-the-Maine, was one of the greatest exponents of the pianoforte the world has ever seen.

She was the daughter of Frederick Wieck, and was born at Leipzig on the 13th of September, 1819. From infancy, says *Musical Age*, she exhibited signs of wonderful musical talent, which was developed by her father, himself a musician of vast learning year, she made her public appearance at a concert given by Miss Pertbaler, and played with Emilie Reinke in Kalkbrenner's four-hand variations on the march from "Moses." Her remarkable talent attracted much critical comment and appreciation at the time.

She gave her first concert at the Gewandhaus in November, 1830, when she was just entering her twelfth year, and her performance was pronounced by the critics to be the equal in brilliancy of style to those of the great pianists of the day. Soon after this she went to Weimar, Gassel, and Frankfort, and in the Spring of 1832 to Paris, where she gave a successful concert.

From this time forward, 1832, her name appeared regularly at the famous subscription concerts given at the Gewandhaus at Leipzig, and in November of that year she played with Mendelssohn and Rakemann in Bach's triple concerto in D minor. In 1839

she made her first visit to Vienna, where she played with remarkable success. It was in 1836 that she became engaged to Robert Schumann, and it was only after a long and romantic courtship that they were married in 1840. For eighteen months after that event she remained in Leipzig, performing frequently. In December, 1841, she demonstrated her powers in romantic music by playing with Liszt in a piece of his for two pianos. Later she visited Hamburg with her husband and then made a trip alone to Copenhagen.

In 1844 Schumann's health began to fail, and they were compelled to move to Dresden, where the pair remained until 1850. During this period she devoted herself to the care of her husband, and to bringing out his music, much of which owed its first reputation to her.

She accompanied her husband on a trip to St. Petersburg in 1846, and in returning met Jenny Lind in Vienna, and the two great female artists appeared together at a concert in the city. Then for many weary months her life was one of great domestic care and trial, owing to the feeble condition of her husband's health, the gradual failure of his mental powers, and the suicidal tendencies which he exhibited. It was just before this in 1856 she made her first trip to London, where she achieved a most brilliant critical triumph. After her husband's death she lived for some years in Berlin with her mother, but in 1863 removed to Baden Baden.

She again visited England in 1865 and 1867, and received the highest annual honors of the country.

The position of principal teacher of the pianoforte in the conservatory at Frankfort was offered her in 1870, and she brought there the best results for a number of years. Her last professional appearance in England was made about ten years ago, when she was still in the fullness of her extraordinary powers.

Clara Schumann's playing evinced remarkable powers of technique and a most unusual originality of interpretation.

Her repertoire was very large, extending from Beethoven and Bach to Brahms, Chopin and Brahms. Her finest sympathies, however, were always enlisted in the interpretation of the works of the husband to whom she was so entirely devoted.

The past season has been a hard one with music teachers, says the *Musical Age*, especially so for these humbler members of the craft who have not as yet gained a foothold and cannot as yet exact heavy prices for tuition.

Throughout the country the year has been one of general business depression, marked on the part of all good business men by system of enforced economy. "Business is bad" and papa has had me stop my music lessons. "It has had many a teacher his head in the corner of the past year."

In moving about among the various musical instructors, however, one cannot but notice that there were few who conducted the annual examinations for the Fall. The summer terms at the various conservatories are being well attended, and there seems to be every evidence that the season of 1896-'97 will prove far better, far more remunerative and satisfactory than one might have been led to believe a few months ago.

Wm. H. Sherwood has been busy the past month filling engagements at Marquette and Appleton, Wis. St. Mary's School, Knoxville, Ill., Wells College, Aurora, N. Y., and Toronto Conservatory, Can., where he conducted the annual examinations, and gave a recital. Mr. Sherwood has conducted these examinations for the past nine years. He also appeared at Saginaw, Mich., where he played for the Michigan State Music Teachers' Convention, and at Galesburg, for the Illinois State Music Teachers. He then returned to the summer term at Chautauque, N. Y. Mr. Sherwood will continue another year in his position of director of the piano department of the Chicago Conservatory.

CITY NOTES.

A musicale was given at Temple Israel on the 7th ult. The programme included numbers by Mr. Alfred G. Rolyn, Miss Jessie Ringen, Mrs. Ora Pearson, Mr. Sidney Schiele and selections from Gounod's "Redemption," by Bethia Choir and chorus of 100 voices, under the direction of Mr. F. S. Sager.

A recital was given by the students in composition of E. R. Kroeger at the Conservatorium, 2931 Olive St., on the 30th ult. The programme included numbers by Wm. D. Armstrong, F. Marion Ralston, E. A. Schubert, George Towner, Noble, Berenice Crumb, Agnes Higgins, Marie Nash, Alice Hellmers, Anna Thirner, Walter W. Stockhoff and Paul Mori.

Dr. William H. Pilcher, organist of the Second Baptist Church of this city, gave two piano recitals recently at Mt. Vernon, Ill., in which he was admirably assisted by his pupils. One of the features of the programmes was the "American Girl's March," by Kunkel, played as an octette and a duet.

A Grand Concert was given for the benefit of the clycane sufferers at the Grand Opera House on the 5th ult. by the faculty of the College of Music of Forest Park University, assisted by Messrs. Charles Kunkel, Wm. M. Porteous and P. G. Anton, Jr. Among the principal features were the piano duets "Wm. Tell Overture," by Melotte, and "Pegasus Gallop," by Schotte, played by Messrs. Charles Kunkel and R. Kwoegier, and the piano solo, "Dance of the Elves," by Kroeger, and "Sprite of the Wind," by Jean Paul.

At Strassberger's Conservatory of Music the graduation recital of Miss Lulu Vogt was given on the 7th ult. Miss Vogt, who is the first graduate of this institution, was admirably assisted by Miss Mary N. Berry, soprano, L. L. Schoep, 1st violin, Wm. J. P. Nemours, 2nd violin, Louis Mayer, viola, P. G. Anton, alto, and Louis Cornath, pianist. The splendid audience that gathered to hear Miss Vogt recite accorded a special triumph to her recital as one of the most finished and artistic character. Miss Vogt is a pupil of Louis Cornath, the well known pianist and composer. She was literally showered with bouquets. The diploma of the institution was presented by the director, Clemens Strassberger, who complimented the graduate and her teacher in his happiest manner.

J. K. Paine, professor of music at Ha vard, does not believe in national music, but two composers, Grieg and Dvorak, in his opinion, having succeeded in localizing music without detriment to the value of their productions. "It is barely possible," he says, "that we may at some time have a representative American school, but I doubt it very much. The time for such a thing is past. We have not now national but an international music, and it makes no difference whether I express myself here or in St. Petersburg, so long as I express myself in my own way."

Lo Guido Musical gives the following anecdote of Hans von Bulow, who conducted the orchestra at Saint Gell. In this orchestra there were two bassoons who were not certain about their entries. Von Bulow said about them, "When they had nothing to play I was in mortal agony lest they should come in at an inopportune moment, and at the time I kept signalling them not to play. When on the other hand, they had to make their entry, I had all the difficulty in the world to explain to them, by the same signals, that they were to play. When they had nothing to play. As a sort of compensation I had a drummer, also an amateur, who was so sure of his entries that during the recital, when he continued to count, I could let him go and visit a neighboring cafe; he always came back to play with admirable punctuality the entry which awaited him."

Miss Alice E. Harrison, one of Des Moines' most talented young musicians, has been appointed organist and pianist for the meeting of the Young People's Society of the United Brethren Church, which will call about 2000 delegates together. Miss Harrison has also evinced talent in other directions, her article on Palewewski, published in a Des Moines journal, proving her possessed of special talent for

literary work. Miss Harrison has a bright future before her.

Miss Wilhelmine Trenchery, the well known teacher of Alto, gave a concert there recently for the benefit of the Unitarian Church. Miss Trenchery was ably seconded by her pupils. The concert was a great success and the admirable playing of her pupils highly complimented by the local press.

The nervous system is weakened by the
Neuralgia Torture.
Every nerve is strengthened in the cure of it by



It's a Wise Nurse



that speeds the recovery
of her patients by
giving them

ANHEUSER-BUSCH'S
Malt-Nutrine
TRADE MARK

—the food drink. It contains
the greatest amount of real nutriment and is strength-giving
and flesh-making. Invaluable
to nursing mothers, consump-
tives and sufferers from wasting
diseases.

To be had at all druggists' and grocer's.

PREPARED BY

ANHEUSER - BUSCH BREWING ASSOCIATION,
ST. LOUIS, U. S. A.

Send for handsomely illustrated colored booklets
and other reading matter.

THERE ARE SIX FEATURES OF

BARR'S

Great St. Louis Dry Goods House,

ABOUT WHICH THE PUBLIC SHOULD KEEP FULLY INFORMED.

- 1st. The fact that every article worn by a woman is for sale under their roof.
 - 2d. That full stocks of House Furnishing, House Decorating and Gents' Furnishing Goods are a specialty.
 - 3d. That but one price, and that the very lowest, is put upon all goods.
 - 4th. That this store is the most central in St. Louis, and within but one or two blocks of any street railroad.
 - 5th. That customers are satisfactorily waited upon, and goods delivered in half the time taken by any other large house in St. Louis.
 - 6th. That having 33 stores (as follows) under one roof, they can and do guarantee the cheapest goods in St. Louis, viz:
- | | | |
|--------------------------|-----------------------------|-----------------------------|
| Ribbon Store. | Cloth Store. | Flannel Store. |
| Notion Store. | Black Goods Store. | Lining Store. |
| Embroidery Store. | Cotton Goods Store. | Cloak and Suit Store. |
| Lace Store. | Linen Goods Store. | Shawl Store. |
| Trimming Store. | Silk and Velvet Store. | Underwear and Corset Store. |
| Gents' Furnishing Store. | Dress Goods Store. | Children's Clothing Store. |
| Handkerchief Store. | Faper Patterns Store. | Quilt and Blanket Store. |
| White Goods Store. | Art Embroidery Store. | Upholstery Store. |
| Calico Store. | House Furnishing Store. | Millinery Store. |
| Summer Suits Store. | Parasol and Umbrella Store. | Shoe Store. |
| Gingham Store. | Hosiery Store. | Glove Store. |

Orders by Mail Receive Prompt Attention by Being Addressed to the

WM. BARR DRY GOODS COMPANY,
SIXTH, OLIVE TO LOCUST STREETS, ST. LOUIS.

"One of the Certainties of Medicine."

Belcher Hyde, M. D., of Brooklyn, N. Y., writes: "Antikamnia is an American product, and conspicuous on this account and because of the immense popularity which it has achieved. The literature is voluminous, and clinical reports from prominent medical men in all parts of this country, with society proceedings and editorial references, attest its value in actual practice in an endless variety of diseases and symptomatic affections, such as neuralgia and rheumatism in all forms, typhoid and malarial fevers, headache and other nervous, influenza and allied complaints, pain due to irregularities of menstruation, etc. The fact stands in incontrovertible fact that antikamnia has proven an excellent and reliable remedy, and when a physician is satisfied with the results achieved, he usually has no hesitations in saying it is one of the certainties of medicine. This is the secret and mainspring of the antikamnia success."

New Image

A. P. ERKER & BRO.,
OPTICIANS.

Prescriptions of Oculists a Specialty.
Second door west of Barr's. 608 OLIVE STREET.

SPECTACLES AND EYE GLASSES.

Opera Glasses, Telescopes, Microscopes, Drawing Instruments, Artificial Eyes, Etc.



J. L. ISAACS
WALL PAPER CO.
DECORATORS,
FRESCO ARTISTS

INLAID HARD WOOD FLOORS.

EXCELSIOR BUILDING,
1210 Olive Street.



OUR NEW STORE,

510 Locust St.

BET. BROADWAY AND RICH.
The Finest & Most Complete



UMBRELLA,
PARASOL AND CANE
ESTABLISHMENT IN AMERICA.

We have made it so by careful and co-ordination work, giving full faith in all our transactions. Come and compare our colors, finish, and price.

NAMENDORF BROS.
MANUFACTURERS,
STORE & FACTORY, 519 LOCUST STREET.

Your Clothing

You want it Good,
Stylish, Serviceable.
Everybody in St. Louis
knows that

F. W. Humphrey & Co.

Sell only that sort. Same
place for twenty years.

BROADWAY & PINE.

Eolian Whispers.

Mazurka Caprice.

Charles Auchester Op. 31.

Allegretto ♩ - 132.

The musical score is written for piano and consists of four systems of music. The first system begins with a piano introduction marked 'p' and includes several measures with fingerings (1, 2, 3, 4, 5) and a 'Ped.' instruction. The second system continues the melody with 'simili.' markings. The third system features a 'pp' (pianissimo) section with 'simili.' markings. The fourth system concludes the piece with a final 'Ped.' instruction and a key signature change to C major.

Con eleganza.

Con eleganza.

p

Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. *

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also performance instructions like "Ped." (pedal) and "cres." (crescendo).

Ped. Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped.

Giocoso.

Giocondo.

Ped. *1/2 Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. ♪ Ped. Ped. ♪ Ped. Ped. Ped. Ped. Ped. ♪ Ped. Ped. ♪ Ped.

8 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

cres. *cres.*

Ped. Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. * Ped. * Ped.

8 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

pp *simili.*

8 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

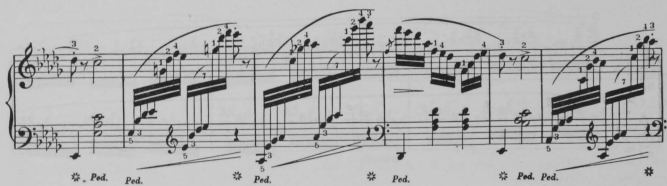
ppp *simili.*

Ped.

8 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

ppp *simili.*

Ped.



dolce

Ped. * Ped. * Ped. * Ped. * * Ped. * Ped. * Ped.

ad lib.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Cantabile

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p

Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped.

cres.

Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. *

First system of musical notation. Treble and bass staves. The treble staff contains eighth and sixteenth notes with various ornaments. The bass staff contains chords and single notes. Pedal markings are indicated below the bass staff.

Ped. ♪ Ped. Ped. ♪ Ped. Ped. Ped. Ped. ♪ Ped. Ped. ♪ Ped.

Second system of musical notation. Treble and bass staves. Similar to the first system, with eighth and sixteenth notes and ornaments in the treble, and chords in the bass. Pedal markings are indicated below the bass staff.

Ped. Ped. Ped. ♪ Ped. Ped. ♪ Ped. Ped. Ped.

Third system of musical notation. Treble and bass staves. The treble staff features a 'cres.' (crescendo) marking and a 'pizz.' (pizzicato) marking. The bass staff continues with chords and single notes. Pedal markings are indicated below the bass staff.

Ped. ♪ Ped. Ped. ♪ Ped. Ped. ♪ Ped. Ped.

Fourth system of musical notation. Treble and bass staves. The treble staff has a 'pizz.' marking. The bass staff continues with chords and single notes. Pedal markings are indicated below the bass staff.

Ped.

Fifth system of musical notation. Treble and bass staves. The treble staff has a 'pizz.' marking. The bass staff continues with chords and single notes. Pedal markings are indicated below the bass staff.

Ped.

9

First system of a musical score in G major, 4/4 time. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand plays a steady eighth-note accompaniment. Pedal markings are indicated below the staff.

p

Ped. * Ped. Ped. * Ped. * Ped.

Second system of the musical score. The right hand continues the arpeggiated pattern with some melodic variation. The left hand accompaniment remains consistent. Pedal markings are present.

* Ped. Ped. * Ped. * Ped. * Ped.

Third system of the musical score. The right hand introduces a *cres.* (crescendo) marking. The left hand accompaniment continues. Pedal markings are present.

Ped. * Ped. * Ped. * Ped. Ped.

Fourth system of the musical score. The right hand features more complex arpeggiated figures with fingerings (1-5) indicated. The left hand accompaniment continues. Pedal markings are present.

* Ped. * Ped. * Ped. * Ped. * Ped.

Fifth system of the musical score. The right hand continues with complex arpeggiated figures and fingerings. The left hand accompaniment continues. Pedal markings are present.

655 - 7

* Ped.

VIER HUMORESKEN.

I

E. R. Kroeger.

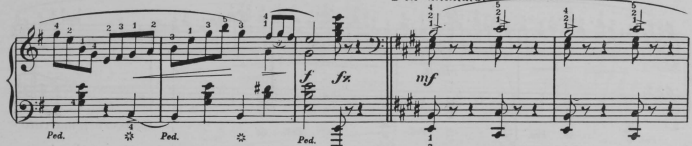
Allegro. $\text{♩} - 100.$

[illegible]



Ped.

*

Piu animato.

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.



Ped.

*

Ped.

*



Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*



Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*



Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*



LEAVES AND FLOWERS.

3

24 Picturesque Studies.

Notes and Chords marked with an arrow,

must be struck with the wrist.

PRELUDE.

Ascher - Bülow.

Allegro brillante. ♩ = 112

1.

The musical score consists of six systems of piano and bass staves. The first system begins with a treble clef and a 2/4 time signature. The piano part features a series of eighth-note patterns with fingerings (1, 2, 3, 4, 5) and slurs. The bass part has a similar eighth-note pattern. The second system continues the piano part with more complex fingerings and slurs, while the bass part has a more static accompaniment. The third system shows the piano part with a crescendo marking and the bass part with a pedal marking. The fourth system features a forte marking and a pedal marking. The fifth system continues the piano part with various fingerings and slurs, while the bass part has a more active accompaniment. The sixth system concludes the piece with a final chord and a pedal marking.

1445-29

Copyright, Kunkel Bros. 1892.

THE MERRY GONDOLIER.

BARCAROLLE.

Moderato. ♩ = 84.

21. *mf* *dolce.*

f *stacc.*

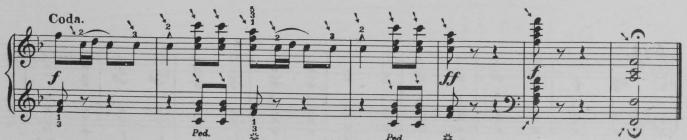
sf *dim.* *dolce.* *a tempo.*

crcks.





Repeat from the beginning to \sharp then close with Coda



BARCELONA.

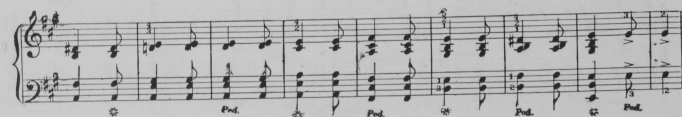
SPANISH DANCE.

SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski. Op. 12. N^o 3.

Secondo.

Con moto. $\text{♩} = 80$.

BARCELONA.

SPANISH DANCE.

SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op 12. N° 3.

Primo.

Con moto. $\text{♩} = 80.$

Con moto - 80.

pp

Ped.

un poco più f

Ped.

Ped.

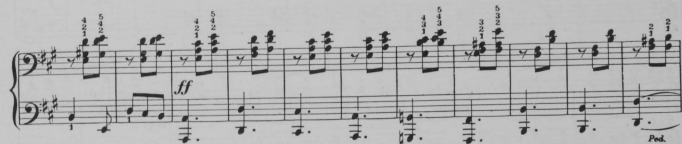
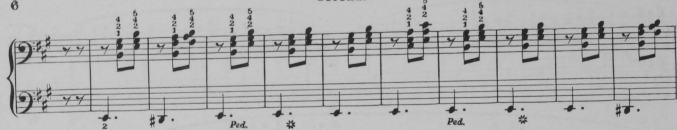
Ped.

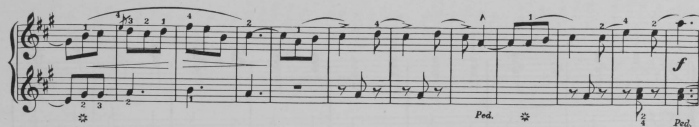
Ped.



Primo.

This page of musical notation is for a piano piece, likely a technical exercise or a short composition. It consists of six systems of staves, each with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes complex fingerings (e.g., 1 2 3 4, 2 1 3 4, 3 4 2 1, 4 3 2 1) and dynamic markings such as *f* (forte), *cres.* (crescendo), *mod.* (moderato), *cantabile*, and *pp* (pianissimo). Pedal markings (Ped.) and fermatas are also present. The piece concludes with a final cadence marked with a double bar line and a fermata.





Secondo.

mf *cres.* Ped. *

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Primo. 9

3 2 1 3 4 3 1 3 4 3 1 3 1 1 2 1 3 1 2 3 1 2

3 4 5 3 1 2 1 3 1 2 1 3 1 2 1 3 1 2 1 3 1 2

Pod. ☆

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and includes a vocal line (soprano) and a piano accompaniment. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The vocal line consists of a single melody line. The score is divided into measures, with some measures containing multiple notes. The key signature is one sharp (F#), and the time signature is 2/4. The score includes a "Ped." (pedal) marking and a "3" (triple) marking.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes a vocal line and a piano accompaniment. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The vocal line consists of a single melody line. The score includes a key signature change from G major to E major (indicated by two sharps) and a time signature change from 2/4 to 3/4. The score is marked with "Ped." (pedal) and "Cresc." (crescendo) instructions. The score is divided into two systems, each with a repeat sign. The first system is marked with a "3" and the second system with an "8".

8: *mf* *cres.* *mf* *cres.* *mf* *cres.*

[illegible]

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and voice. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The voice part consists of a single melodic line. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked "Allegretto". The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The score ends with a double bar line and a repeat sign.

SONG OF THE SHEPHERD.

19

Allegretto ♩ 120.

16.

ONWARD DARLING!

3

(AUF ZUR FAHRT!)

Poem by H. Hartmann.

Moritz Moszkowski.

Moderato. ♩ = 100.

2. Hei, wie geht es flink und glatt,
1. Ab - schied schlägt die Glo - cke schon,

1. Hark, the clock! It sounds de - part!
2. Hey, how firm their seat - re - mains,

2. Wo das Glück die Zü - gel hat! Frost und Sturm und Blüth' und Mai Sie
1. Drau - ssen klingt der Schel - len Ton, Rap - pe stampft in Schnee und Eis, Des

1. Mer - ry sleigh - bells spright - ly start; Sol, the cour - ser prompt to go With
2. When For - tu - na guides the reins! Storm and frost and bloom and May They

2. zie - hen wie im Traum vor - bei; Hier ein Hü - gel, Kreu - ze dort,
1. Him - mels Flo - cken tau - meln leis, Her - ze pocht und Au - ge glänzt,

1. great im - pa - tience paws the snow. Dar - ling thou my hap - pi - ness,
2. pass like emp - ty dreams a - way. Here a cross and their a mound,

2. Fal - be Blüt - ter rau - schen fort, Hin - ten dehnt sich göt - lich hold Er -
 1. Str - ne strah - let myrt - um - kränzt, Bräu - ti - gam mahnt weich und zart: Nun

1. Myr - tles do thy locks ca - res; Pro - mise of a pa - ra - dise Is
 2. With - er'd leaves and dust a - round, An - gels gra - cious hands un - fold The

2. inn - er - ung wie A - bend - gold. Wei - ter gehts in schnel - tem Trab
 1. auf, mein Mäd - chen, auf zur Fahrt! Nah dem ers - ten Mei - len - stein

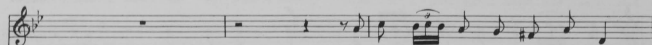
1. writ - ten in thy lu - cid eyes: Near the mile - stone gray with age
 2. mem - o - ry, a hue of gold. Up the hill with stea - dy gait,

2. Hü - gel - an und steil berg ab, O - ben lags wie Son - nen - schein, Der
 1. Ragt ein Kirch - lein schlicht und klein; Ei - nes Pries - ters rei - ne Hand Sie

1. Tow'rs a tem - ple high a above. There will this our pil - grim - age At -
 2. Down, the steps ac - cel - er - ate. On the top a crown of light, Be -

2. Wir la - chen..... dich ver - ei - nigt aus

1. Wir la - chen..... glück - lich ich und du



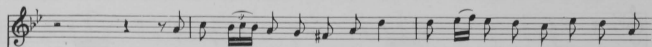
1. But you and.... I we laugh at him.

2. But you and..... I we laugh at him.



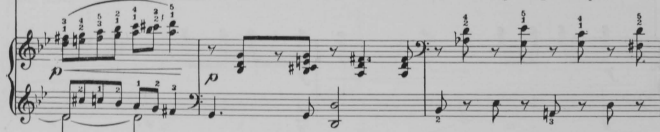
2. Wir la - chen dich ver - ei - nigt aus Wird es dun - kel um uns her, Und

1. Wir la - chen glück - lich ich und du Rasch ge - schlos - sen war der Bund Wie



1. But you and I we laugh at him. Soon the tie is form'd for aye And

2. But you and I we laugh at him. Dark - ness may our path - way cross And

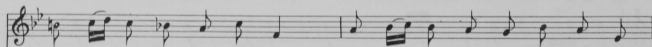


2. drück das Al - ter oft schon schwer,

Schmie - gen wir uns Herz an Herz Und

1. spie - lend sprach das "Ja" der Mund

Sets' dich, sprachst du zu mir Fein; Jetzt

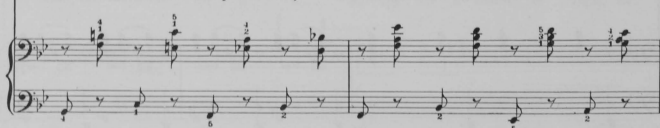


1. we are wed - ded one to day.

On - ward dar - ling side by side, A

2. age bring to us many a loss,

Hearts so true we fear no foe And



2. la - chen ü - ber Noth ~~und~~ Schmerz.
1. gehts ins Le - ben frisch hin - ein.

Tra la tra la Wir
" " " " Es

1. long the path of life we glide. Tra la tra la A -
2. laugh at grief and laugh at woe. " " " " And

2. Schmie - gen eng ans Herz ans Herz Wir

1.

1. gehts ins Le - ben frisch hin - ein In's Le - ben frisch hin - ein

1. long the....path of life we glide. A - long the path we glide.
2. laugh at.....grief and laugh at woe. And

2.
schmiegen Herz ans Herz Tra la.

laugh at grief and woe. Tra la.

1. long the....path of life we glide. A - long the path we glide.
2. laugh at.....grief and laugh at woe. And

JULIA'S FAVORITE RONDO.

3

notes and chords marked with an arrow (↗) must be struck from the wrist.

Carl Sidus, Op. 108.

Allegretto ♩ = 108.

The musical score is written for piano in 2/4 time, key of B-flat major. It consists of five systems of music. Each system contains a treble and bass staff. The first system begins with a piano (p) dynamic marking. The music features various fingerings, slurs, and accents. The second system continues the melody. The third system includes a repeat sign. The fourth system has a fermata over the final measure. The fifth system ends with a double bar line and a 'FIN.' marking. The score is numbered 878-3 in the bottom right corner.

~ Copyright, Kunkel Bros. 1886. ~

878-3





PROFESSIONAL CARDS.

PIANO, ETC.	PIANO, ETC.	SINGING, ETC.
OTTO ANSCHUTZ, PIANIST AND TEACHER, Address, 107 Sidney St., St. Louis.	MISS CHRISTINE M. NOHL, TEACHER OF PIANO, Teacher of Intermediate Dept. for Mrs. Strong-Stevenson, Address, 113 Decker St.	A. DOLPH ERICK, VOCAL STUDIO, Address, 363 N. Grand Ave.
W. M. D. ARMSTRONG, PIANIST AND ORGANIST, (Harmony, Composition, Counterpoint and Instrumentation), Address, Altus, Ills.	MISS MARIE NOTHHELFER, TEACHER OF PIANO, Address, 108 Oregon Ave.	MISS LETITIA FRITCH, VOCAL CULTURE, Six years Prima Donna Soprano of the Great Gilmore's Band, Address, 1001 Hebert St.
EDWARD H. BLOESER, Address, 1235 Hickory St.	PAUL OEHLSCHLAGER, PIANIST AND TEACHER, For nine years Professor at the Schwan's Con. Berlin and New York. Address, 2222 Bell Ave.	MRS. S. K. HAINES, TEACHER OF VOCAL MUSIC, Chorus and Concerts provided with Professional Singers. Address, 24 Vista Building, Grand and Franklin Aves.
MISS ANNA AGMOND CONE, PIANIST AND TEACHER, Post-Graduate of Beethoven Conservatory, Address, 601 Piney Ave.	MRS. NELLIE ALLEN PARCELL, Pianist, Teacher of Piano and Harmony, Post-Graduate of Beethoven Conservatory, Diploma from Berlin Con. Address, 314 Pine St.	MISS CHARLOTTE H. HAX ROSATI, VOCAL STUDIO, To be seen Wednesday afternoon, Vocal Stud. o. 1522 Chouteau Ave.
MISS EMILIE E. DETERING, TEACHER OF PIANO, Address, 1900 1/2 Sidney St., or 207 South 11th St.	MISS NELLIE PAULDING, PIANIST AND TEACHER, Graduate of Beethoven Conservatory, Pupil of Mrs. Nellie Strong-Stevenson, Address, 309 Lucas Ave.	MRS. MARY E. LATEY, VOCAL INSTRUCTION, Address, 3025 Finney Ave.
MISS DOLLIE DOWDER, TEACHER OF PIANO, Post-Graduate of Beethoven Conservatory, Address, 511 West End Place	MISS LILLIAN PIKE, TEACHER OF PIANO, Address, 336 Bell Ave.	MISS TONI LIEBER, CONCERT SINGER AND TEACHER FROM BERLIN, New Department for Sight Singing, Foreign languages taught by competent assistant teachers. Address, o. 317 Ware Ave.
GEORGE ENZINGER, TEACHER OF PIANO AND ORGAN, Address, 215 Russell Ave.	AUG. F. REIPSCHLAGER, PIANIST AND TEACHER, Address, 4029 Iowa Ave.	MISS LILY B. MARSTON, CONCERT SINGER AND VOCAL TEACHER, Post-Graduate of Cincinnati Con. of Music, Address, 2727 Finney Ave.
EINSTEIN BROTHERS, Address, 224 Locust St.	JOHN F. ROBERT, TEACHER OF PIANO, Address, 204 Thomas St.	ROBERT NELSON, THE ART OF SINGING AS TAUGHT IN ITALY, St. Louis Conservatory of Vocal Music, Robt. Nelson, Director, 207 Washington Ave.
M. A. GILSON, WEST END SCHOOL OF MUSIC, 306 Windsor Place.	ALFRED G. ROBYN, PIANIST AND ORGANIST, Address, 274 Pine St.	JAMES M. NORTH, VOCAL TEACHER, Music Rooms, 914 1/2 Olive St., Room 7.
MISS MAUDE G. GORIN, TEACHER OF PIANO, Address, 4722 Cook Ave.	F. S. SAEGER, TEACHER OF PIANO, ORGAN AND COMPOSITION, Address, 234 Thomas St.	J. B. SHIELDS, TESOR, Address, 524 N. Vandewater Ave.
J. P. GRANT, TEACHER OF PIANO, Address, 411 S. 2nd St.	FRED SCHILLINGER, TEACHER OF PIANO AND VIOLIN, Conductor of Apollo Singing Society and Fred Manscher, Address, 216 Salisbury St.	VIOLIN, CELLO, ETC.
LOUIS HAMMERSTEIN, PIANIST AND ORGANIST, Address, 2346 Albion Place.	THE ST. LOUIS PIANO SCHOOL, MISS NELLIE STEVENSON, DIRECTRESS, Thorough Course. Piano, Harmony, Lectures on All Musical Subjects. Address, 301 Olive Street.	P. G. ANTON, JR., VIOLONCELLO, Concert Soloist, Address, 153 Chouteau Ave.
MRS. EMILIE HELMEKICIS, TEACHER OF PIANO AND VOICE, Music Rooms and Residence, 255 South 7th St.	MISS CLARA STUBBLEFIELD, PIANIST AND TEACHER, Address, 302 Page Ave.	FRANK GECKS, JR., VIOLINIST AND TEACHER, Address, 2212 Hickory St.
DR. J. W. JACKSON, F. R. O., ORGAN, PIANO, SINGING, HARMONY, Etc., Organist and Choirmaster of St. George's Church, Address, 412 Westminister Place, St. Louis, Mo.	MISS WILHELMINE TRENCHERY, TEACHER OF PIANO AND VOICE, Address, Altus, Ills.	FRITZ GEIB, SOLO VIOLINIST, Grand Opera House. Address, 551 Olive St.
MISS KATIE JOCHUM, PIANIST AND TEACHER, Address, 1305 Lani St.	GEO. C. VIEH, PIANIST AND TEACHER OF PIANO, Graduate of the Vienna Conservatory, Address, 201 California Ave.	F. E. HARRINGTON, TEACHER OF MANDOLIN AND GUITAR, Address, 108 Pin. St.
P. ROBERT KLUTE, Organist S. Rose's Catholic Church, Vienna Conservatory of Music, 201 Easton Ave.	J. J. VOELLMECKE, TEACHER OF PIANO AND ORGAN, Director Nord St. Louis Rundes-Chor, Org. St. John's Church. Address, 3012 Evans Ave.	CHAS. KAUB, VIOLINIST AND TEACHER, Address, 906 Lani St.
F. HENST R. KROEGER, PIANIST AND ORGANIST, (Harmony, Composition, Counterpoint and Instrumentation), Address, 301 Olive St.	MISS CARRIE VOLLMAR, PIANIST AND TEACHER, Organist Bethel M. E. Church. Residence, 215 Sidney St.	ARNOLD PESOLD, SOLO VIOLINIST AND TEACHER, Address, 1500 Wagoner Place.
MISS JULIA B. KROEGER, TEACHER OF PIANO/ETTE PLAYING, Address, 301 Olive St.	A. C. WEGMAN, TEACHER OF PIANO, Address, 301 Olive St. (Conservatorium).	LOWELL PUTNAM, TEACHER OF VIOLIN, MANDOLIN, HANJO GUITAR, Address, 121 Leonard Ave.
MRS. JOSEPHINE H. LEE, TEACHER OF PIANO AND THEORY, Studio of Music, 301 Olive St.	MISS BERTHA WINSLLOW, TEACHER OF PIANO AND VOICE, Address, 606 Marquette Ave.	MAURICE SPYER, VIOLINIST, Teacher of Viola and Mandolin, Address, 321 Finney Avenue.
MISS R. MAHAN, TEACHER OF ORGAN AND PIANO, Organ Dept. Beethoven Conservatory, Music Studio, N. E. Cor. Grand Ave. and Olive.	SINGING, ETC.	CHARLES STREPPER, SOLO CORNETIST, Instru. tions given. Address, care Grand Opera House.
MISS IDA MIERLE, TEACHER OF MUSIC, Address, 236 Magnolia Ave.	SEÑOR AQUABELLA, VOCAL AND PIANO INSTRUCTOR, Organist of the Non-Sectarian Church, Lindell and Vandewater Aves. studio, 118 Olive St.	CARL A. THOLL, SOLO VIOLINIST AND TEACHER, Address, 8, 1007 N. High St.
MISS MARIE MILLER, Miss LAURA SCHAFER, Pianists and Teachers of the Piano Forte, Address, 329 Pine St.	MAX BALLMAN, TEACHER OF VOCAL MUSIC, Music Rooms, 104 1/2 North Broadway.	PIANO TUNERS.
O. F. MOHR, TEACHER OF PIANO, Address, 614 South Fourth St.	MRS. REGINA M. CARLIN, SUPERVISOR OF MUSIC, PUBLIC SCHOOLS, Address, 302 Page Ave., St. Louis.	W. C. CROUSE, PIANO TUNER, With O. A. Field Piano Co. 1003 Olive St.
PAUL MOHR, Organist of St. John's Episcopal Church, Teacher of Piano, Violin, Organ and Harmony, Residence, 143 1/2 North Grand Ave.	HORACE P. DIBBLE, VOICE CULTURE Special attention given to preparation for Church Singing. Studio, 616 N. Garrison Ave.	E. R. ROSEN, TUNER AND REPAIRER, Address Care of Kunkel Brothers.
WILLIAM C. NAYO, TEACHER OF PIANO AND VIOLIN, Address, Care of Bismarck & Weber, Box 14.	MISS EUGENIE DUSCHALKO (CONFALTO), SUPERVISOR OF MUSIC, PUBLIC SCHOOLS, Atto of Temple Israel, Address, 30 N. 2nd St., St. Louis.	PHIL BARDENHEBER, JR., TUNER AND REPAIRER, with Jesse French Piano Co. 1018 1/2 Olive St.

ELOCUTION.

EDWARD PERKINS PERRY, Public Reader,
Teacher of Elocution and Dramatic Action,
Limited Number of Private Pupils Received.
Address Washington University, St. Louis, Mo.

EUGENIE WILLIAMSON, R. F.
TEACHER OF ELOCUTION AND DELSARTRE.
For circulars and terms, address
287 Morgan Street, St. Louis, Mo.

EDUCATION.

College of Music,

EHLING AND CONRATH,

303 N. Grand Avenue, N. W. cor. Lindell Boulevard,
Send for Prospectus. St. Louis, Mo.

MISCELLANEOUS.

D. R. ADAM FLICKINGER,
DENTIST,
Removes his office from 307 Pine Street to 1113 Pine Street.

PAPER IN THIS REVIEW FURNISHED BY
C. D. GARNETT
PAPER MANUFACTURER AND DEALER,
Music and Publication Paper a Specialty. ST. LOUIS

GEO. E. OWENS,
PRINTER, 210 VINE STREET.
Programs, Invitations, Etc., given prompt and careful
attention.

SHARP & LIGON,
FUNERAL DIRECTORS AND EMBALMERS,
25th & Franklin Avenue. Telephone 286.
Lucas Avenue Stables, Livery and Boarding,
419 Lucas Avenue. Telephone 261.

THOMAS H. SMITH & CO.—Malcolm Love,
Wegman & Co. and other first class PIANOS & ORGANS, Sheet
Music & Musical Merchandise, 308 Finney Ave., St. Louis, Mo.

A. E. WHITAKER,
SUCCESSOR TO EDWARD NENNSTIEL
Pianos and Organ for Sale and for Rent, Tuning
and Repairing. 1518 Olive Street, ST. LOUIS.
Branch Store, 212 and 234 N. 11th St.

WAGENFUEHR & HILLIG,

BOOK BINDERS,

506 Olive St., Room 41,

Specialty of Music Binding. Best Quality Work,
Lowest Price.

AGENTS WANTED

—FOR—

KUNKEL'S MUSICAL REVIEW

IN EVERY CITY AND TOWN.

OWN YOUR OWN ART COLLECTION.

ART STUDIES FROM NUDE.

The richest and most beautiful Art Magazine published
monthly. Full page reproductions of the most simple art paintings
and statues by artists at home and abroad, who have
acquired a reputation for their works from the nude.

BOUND VOLUMES FOR 1895 READY.

288 Full Pages. 120 Full Page Plates. Prices Low.
Prices: Monthly parts, 25c. each. Per Year, \$2.50
In advance.

ARTISTS PUB. CO.,

Dept. H. ST. LOUIS, MO.

CHAS. A. DRACH

ELECTROTYPE CO.

ELECTROTYPES

... AND ...

STEREOTYPES,

COR. FOURTH AND PINE STREETS,
(Old Globe-Democrat Building)

ST. LOUIS,

MO.

A Handsome Complexion

Is one of the greatest charms a woman can
possess. FORTNEY'S COMPLEXION POWDER

A. SHATTINGER,

No. 10 South Broadway,
ST. LOUIS, MO.

MUSICAL INSTRUMENTS, SHEET MUSIC

And Music Books.

LOWEST PRICES AND BEST GOODS.

Correspondence Solicited. Catalogue Free.

ALL THE LATEST MUSIC

As soon as published can be had of

ROBT. DEYONG & CO.

SUCCESSORS TO

C. I. WYNN & CO.

MUSIC DEALERS.

Sheet Music, Music Books, Banjos, Guitars,
Mandolins, Violins, Etc.

916 Olive Street, ST. LOUIS, MO.

F. X. Barada, Pres.

JAS. C. Glio, V-Pres.

Wm. J. Hruska, Sec'y and Treas.

BARADA-GHIO REAL ESTATE CO.

INCORPORATED 1892. PAID UP CAPITAL, \$100,000.

Telephone 3915.

Real Estate Bought and Sold. Rents Col-
lected. Liberal advances on Rents.
LIST YOUR PROPERTY WITH US.

915 Chestnut Street, ST. LOUIS, MO.

J. ELlicoCK,

1015 Olive Street, ST. LOUIS, MO.

SHEET MUSIC AND MUSIC BOOKS,

MUSICAL INSTRUMENTS

And all kinds of Musical Merchandise.

AGENT FOR THE CELEBRATED
WASHBURN GUITARS, BANJOS, MANDOLINS,
ZITHERS.

WRITE FOR CATALOGUE.

PHONE 4323.

HABERMAAS BROS.

CONFECTIONERS.

Fancy Cakes, Ice Cream and Fruit Ices

FURNISHED FOR ALL OCCASIONS.

STORE:

3152 SHENANDOAH STREET.

Scales.

Sidus, Carl. Op. 562. All the Major, Harmonic
and Melodic Minor and Chromatic Scales, Chords
and Five-finger Exercises [U. K.] \$1.25



Scientific American
Agency for
PATENTS
CAVEATS,
TRADE MARKS,
DESIGN PATENTS,
COPYRIGHTS, etc.
For information and free Handbook write to
JONES & CO., 25, Broadway, New York.
Oldest Bureau for securing patents in America.
Every patent taken out by us is brought before
public by a notice given free of charge in the
Scientific American
Largest circulation of any scientific paper in the
world. Invaluable information and intelligence
can be had without it. Weekly, \$2.00 a
year \$10.00 a month. Address, JONES & CO.,
Publishers, 25, Broadway, New York City.

JONES'

COMMERCIAL COLLEGE.

307-309-311 N. Broadway, St. Louis, Mo.

THE COMPLETE BUSINESS COURSE,

Short Hand, Type Writing, Telegraphy,
Elocution and English Branches
Thoroughly Taught.

Students may Enter at Any Time and Select such
Studies as They Desire.

For Information, circulars, etc., call at the College office
or address
J. C. BOHMER Principal.

T. BAHNSEN
PIANOS

Grand, Upright and Square.

Are manufactured in St. Louis and

endorsed by our leading artists for

Durability, Touch, and Even-
ness in Tone.

Warerooms, 1522 Olive St.

DIRECT LINE

FAST PASSENGER SERVICE

— WITH —
St. Louis to Kansas City

AND THE
Summer Resorts at the Rockies

AND
Winter Resorts at the Southwest.

Through Pullman Buffet Sleeping Cars, Re-
clining Chair Cars and Modern Day Coaches on
all Trains.

Write to the undersigned for Rates and De-
scriptive Literature exclusively issued in the
interest of Tourists.

H. C. TOWNSEND,

Gen'l Passenger and Ticket Agent,
ST. LOUIS, MO.



MENNEN'S BORATED TALCUM
TOILET POWDER
Approved by Highest Medical Authorities in a Perfect Sanitary Toilet Preparation for infants and adults. D. H. Galt after shaving. "Positively relieves: Prickly Heat, Nettle Rash, Chafed Skin, Sunburn, etc. Removes Greasiness, Pimples, makes the skin smooth and healthy. Take no substitutes. Sold by druggists or mailed for 5c. Sample Mailed. (Name this paper.) FREE REGISTERED DESIGN CO., NEW YORK CITY.

WHY BE WITHOUT A METRONOME?

WHEN YOU CAN GET

Kunkel's Pocket Metronome,

THE BEST EVER MADE, FOR 50 CENTS.

KUNKEL BROS.,

612 OLIVE ST.

LORETO Academy.

Loreto Academy, conducted by the Sisters of Loreto, at Florissant, in St. Louis County, celebrated its forty-ninth annual commencement on the 14th ult.

The graduating exercises commenced at 2:30 o'clock with an operatic overture on four pianos by twelve young ladies. The salutatory by Miss Kibel Belle Kunton was followed by the crowning of the graduates with wreaths of laurel.

One of the most brilliantly executed numbers was Kunkel's Grand paraphrase of concert, "Vive la République," on four pianos by Misses Olivia Maria Glio, Mary Edna May, Marie Louise Fox and Jennie Kelly. "Non Destarim!" by Gonnard, a soprano solo, was rendered by Miss Louise Fox, of Fredericktown, Mo., post graduate. A piano solo by Miss McGinnis, one of the graduates, "Rhapsodie d'Auvergne" (Op. 73-C, Sal. 1896), was rendered by Royal Ed. J. displaying wonderful power of execution and delicacy of shading and expression.

This institution is one of the finest in the West, and is under the excellent charge of Sister Mary Martin.

A PLACE TO GO.

In answer to the many and repeated inquiries as to where to stop, or at what restaurant to eat while in St. Louis, we advise you, if stopping for several or more days, to go to any hotel and engage a room on the European plan, and eat at Frank A. Nagel's Restaurant 6th and St. Charles streets. Ladies out shopping will find Nagel's Restaurant an elegant Ladies Dining Room on second floor, and will be delighted with the table and service, which are the best in St. Louis.

The reliable and popular firm of Nannendorf Bros., makers of umbrellas and parasols, has never failed to satisfy its customers. Nannendorf Bros. have removed to their new and central location, 519 Locust street, where they have the most complete sales-rooms in the country. The public are cordially invited to inspect their beautiful and varied stock.

A. P. Erker & Bro., the well-known opticians, 617 Olive street, will give you in anything in spectacles, eye glasses, opera glasses, telescopes, drawing instruments, etc. They make a specialty of oculist prescriptions.

Call for a pint of *Coca's Extra Dry Imperial Champagne* if you want a delicious cocktail made. It's both meat and drink.

Dr. Enno Sander's Sparkling Gairol Spa is the most efficient, best recommended and cheapest remedy for gout, rheumatism and gravel. Sold by druggists.

If you want yourself and your friends to enjoy the good, healthy and juicy candy, ice-cream and fruit fees of Habermas Bros., the popular confectioners, 2156 Shannadoh street, phone 4221. Habermas Bros. have the highest reputation for their excellent confectionery among their many patrons.

St. Louis has written an oratorio dealing with Christ's crucifixion and His mandate to His disciples to preach the Gospel all over the world. In a recent issue of the said "I am sorry that my name is so closely connected with my marches, for my compositions cover every field of music, from the opera, oratorio, I hope that my highest and best work is to come." The average receipts of his two between Washington, D. C., and Los Angeles, Cal., were \$1,600 a day.

Burlington
Route

BEST LINE

VIA
ST. LOUIS, CHICAGO AND PEORIA

OMAHA, MINNEAPOLIS, ST. PAUL,
KANSAS CITY, ST. JOSEPH, DENVER,
NEBRASKA, COLORADO, MONTANA,
UTAH AND PACIFIC COAST.

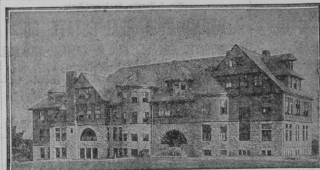
VESTIBULED TRAINS

WITH
SLEEPERS, CHAIR CARS (First Class)
AND DINING CARS.

L. W. Wakeley, C. P. A.,
ST. LOUIS, MO.

Howard Elliott, Con. Mgr.,
ST. LOUIS, MO.

F. M. Rugg, T. P. A.,
ST. LOUIS, MO.



\$135 covers Board, Tuition and Washing for Half Year.

35th SCHOOL YEAR.

THE LINDELL ELECTRIC RAILWAY, BY ITS NEW UNIVERSITY EXTENSION,
Will Bring Your Daughters to Our Doors.

Call on the President at the building Monday and Saturday.

Write for Catalogue to

Mrs. ANNA SNEED CARNS, President, St. Louis, Mo.

CRYSTAL WATER COMPANY

PRODUCES THE ONLY ABSOLUTELY PURE WATER IN THE WORLD. IT IS DOUBLY
DISTILLED AND FULLY AERATED WITH PURE STERILIZED AIR.

A few reasons why people should use it:

No. 1. Water is the most important substance taken into the system. It makes the principal element in the blood-forming process, consequently should be absolutely pure.

No. 2. More ailments and diseases arise from drinking impure water than from any other known cause.

No. 3. When you drink Crystal Water you know that you are not drinking germs of disease.

No. 4. By constantly drinking an absolutely pure water, one of the greatest dangers incident to modern life is obviated.

No. 5. No Spring water is absolutely pure; you never can tell what drainage is percolating it.

No. 6. Crystal Water is the only water on the market to-day of absolute purity, and that will stand every scientific test.

No. 7. Any sewage emptying into a public water supply from a locality where there has been Typhoid Fever places your health in great peril.

No. 8. Filters are powerless to purify an affected water. They only concentrate and multiply the bacteria instead of reducing them.

No. 9. The most dangerous impurities in water are those which are invisible to the eye. Chlorides, lime, albuminoid ammonia, nitrates and organic matter are present in the clearest water, and yet are all productive of disease.

No. 10. Crystal Water is a reviver and regenerator of cell-structure. It dissolves impurities and places them in a condition to be eliminated from the system. Holding nothing in solution, and being absolutely pure, it is the greatest solvent procurable.

No. 11. No children suffering from disease is so reliable, especially in diseases like Typhoid Fever, Diphtheria, Malaria and Cholera Morbus.

No. 12. No person should not be allowed to drink anything but Crystal Water. It will save them from many ills and sicknesses.

No. 13. We make the broad claim, that in Crystal Water we have the best drinking water on earth.

No. 14. For people who have a tendency to Dropsy or Kidney disease, nothing is better than Pure Crystal Water.

No. 15. Ladies who wish to have a good complexion should bathe their faces in Crystal Water. It cleanses the delicate pores of the skin, and gives a softness and brightness that nothing else will give.

Order from your Grocer, Druggist, or from the Company direct.

All products of the Crystal Water Company are for a basis Pure Crystal Water, combined with the purest ingredients, thereby producing the most healthful drinks.

CRYSTAL GINGER ALE

Is the finest, purest and most aromatic Ginger Ale in the world. As a tonic, it is unsurpassed. Try it, and you will think you are drinking the most delicious nectar.

CRYSTAL LIME

Is the most delicious sparkling Mineral Water ever offered to the public. It is free from disease germs.

Free from Lime, Ammonia, and Mineral Impurities.

Free from Organic matter.

It is especially wholesome when taken with meals. It aids digestion, and creates a healthy appetite. It is pure, delicious, soft, and health-giving. It is the cheapest and best because it is pure. Packed in 24 and 50 quarts to a case, and packed in 48 and 100 pints to a case. Every family should have a case in their house.

CRYSTAL LITHIA

Both still and sparkling is recommended by the most prominent Physicians of this country as a sure remedy in cases of Uric Acid, Gravel, Rheumatism, Gout, Stone in the Bladder and Incontinent Diabetes. This valuable remedy, as produced by the Crystal Water Co. is superior to all others because it is made from absolutely pure water, and ten grains of pure Lithia to the gallon. Look at the analysis of Spring Lithias. They are full of organic irritants, have to pass out of the system through the kidneys, increasing the inflammation which the Lithia is intended to allay. By using Pure Crystal Lithia, the system gets nothing but that which is beneficial, with the result of speedy relief. Always ask for Crystal Lithia, still or sparkling. It is also pure and reliable.

CRYSTAL SELTZER AND VICHY, (in Siphons).

As put up by the Crystal Water Company, are superior to all others. Why? Because the Crystal Water is the form of Soda and Vichy when you can get it absolutely pure?

Crystal Lemon Soda, Cream Soda, Orange Phosphate, Wild Cherry Phosphate, Raspberry, Sarsaparilla, and Lemon Soda, are the purest and most aromatic drinks ever offered to the public. They are invigorating and health-giving.

Office and works corner Channing and Franklin Aves., St. Louis, Mo.

Forest Park
University. .

College of Music.

School of Elocution.

School of Art.



College Professors from well-known eastern colleges, including Mr. J. S. Sargent, Director of the College, and Mr. J. S. Sargent, Jr., are able assistants, and Mr. J. S. Sargent, Jr., is in charge of the Music Department and table in the College building, and is not unequalled by any institution. New building